

# THEATER IN SUMMER DOLLAR PLAN FOR NEW

## No New Play for Georgette Cohan in Sight—Cantor and the Weather Far-rar-Tellegen Rumor.

THE signs in the heavens are that Miss Georgette Cohan, pretty daughter of George M. Cohan, has withdrawn from the footlights for good—though you never can tell in this business. At least her father appears to have no vehicle in contemplation for her among his immediate plans.

When Miss Cohan appeared in vaudeville last season with her mother, Ethel Levey, her brightness and buoyancy won many friends, but the change in her manner in the legitimate was curious and marked. "Madeleine and the Movies," in which she made her debut on the legitimate stage here, was sent to cover for good in Chicago a few days ago, after she had retired from the east and Donald Brian had taken the role played by her father, who, in turn, had replaced James Rennie.

Cohan starts rehearsals this week of his newest musical show, "Nellie Kelly," in which Miss Elizabeth Hines will be featured. This production is slated at Boston in the near future.

The effect of weather and business on an actor's temperament was never more strikingly shown than in the case of Eddie Cantor, who closed his Winter Garden engagement in "Make It Snappy" last night. A couple of weeks ago, when hot weather came along and the attendance fell off markedly, Cantor decided that after about eighty-five weeks of steady playing in this revue and "The Midnight Rounders" he was tired of work. Toward the end of his run, however, as the weather cooled off and business picked up strongly, Cantor decided that he was feeling fine and would like to continue. But in the meantime Lee Shubert had taken up his request to close and completed arrangements for the next attraction, "Spice of 1922."

Rumor was busy last week spreading abroad the tidings that Miss Geraldine Farrar and Lou Tellegen, in spite of their lawsuits, had been reconciled. The story ran that about ten days ago the actor had moved back to the diva's New York home, at 24 West Seventy-fourth street, aided by Miss Farrar. However, the prima donna's secretary emphatically denied the report, saying nothing was more unlikely than that the singer would ever have anything more to do with the actor. Tellegen had been appearing in vaudeville lately, and he also sent a denial from Pittsburgh. His lawyer here added his negative to the report, so it appears to leave the artists just where they were—apart.

Whether the Century roof will be used again as a field for night shows is a question that is still unsettled by the Shuberts, though it came up of late in connection with the "Chauve Souris." The Shuberts had about decided, as had Florenz Ziegfeld, Jr., that roof shows were out of date, due to prohibition. However, along came Morris Gest and, after spending several thousand dollars to redecorate the Century, put it on the map again. Now, after finishing there with his Russian attraction—which may not be till the close of next season—it is suspected that Mr. Gest may put something frivolous again in the locale where he once had the "Midnight Whirl."

Movie actors as playwrights seem to have taken a heavy slump in the eyes of the managers. Crane Wilbur, one of those who came out of the wilderness of Los Angeles with his arms full of plays and his eyes full of hope, is one of those who have vanished from this scene as a writer. One of his plays which A. H. Woods bought, "The Oulja Board," was presented during the height of the oulja craze, but despite this it failed to go over with a resounding smack. Another play, "The Winged God," was produced on the road by Woods and then tenderly laid away, in appearing in vaudeville latterly it is interesting to note that Wilbur relied on the dramatic talents of another playwright, Samuel Shipman, for his variety material.

Anna Nichols, playwright, having broken completely with Oliver Morosco since the alteration over the production of "Abie's Irish Rose," will do her own producing in the future. Among the new productions which she is said to have in prospect is a play for Emma Dunn, somewhat along the lines of "Old Lady 31," and a musical show, "Miss Nichols's Husband, Henry Duffy," is spending the summer laboring in the vineyard of stock in Washington, D. C., which is about as hot a region as one can find to act in.

The continuance of Raymond Hitchcock's "Pin Wheel Revue" at the Earl Carroll Theater has meant the suspension, if not the final dropping, of Earl Carroll's plans for a musical show at his house, with which he intended to start producing on his own once more and carry out his original intention of having something like a repertory house. The book and music for the show, which was a return to the style of Carroll's early days as a composer and a departure from his later day attempts toward the more intellectual, had been completed by him and a staff engaged in anticipation that his house would soon be ready for its change.

However, "The Pin Wheel Revue" has held on better than he anticipated. It is said to be drawing more money than any attraction which the theater has had since it opened. Much of the material has been changed since the opening night. "The Shaving of the Hairy Ape" has been condensed, with the elimination of the final scene, which attempted to find much humor in electrocution, and caused considerable adverse comment. Now only the trial scene remains, and this has been strengthened. The Spanish dancers have also been dropped.

It is remarkable how a little success on Broadway will change the viewpoint of a lifetime. The cast of one of the colored shows which has been so much in evidence lately, winning praise in certain quarters, were lined up on the stage for flashlights. The press agent suggested that the pictures be taken with the troupe seated large watermelons. Instead there was a rebellion, the performers protesting that they "weren't pickaninies."

Thus will success change what might almost be called first principles.

The proprietor of a theater on Broadway is said to have split re-

cently with a producer over the payment of sheet music ordered for the orchestra. New sets of the score for the musical comedy running at the house were given to the orchestra. The producer claimed the bill should be paid by the house proprietor, since it was his orchestra. The proprietor asserted with equal warmth that the bill should be paid by the producer, since it was his show. The bill for the music was only \$40. But rather than pay it the proprietor let the show go out of his house, although it was a profitable attraction.

Fanny Brice is to make her debut in a legitimate production next season, according to present plans, if she can ever tear herself away from the Palace. It is to be something quite old fashioned and homey, with plenty of tears as well as laughs, for Miss Brice believes she has a good sob in her system.

Mme. Lipkowska, the prima donna who made such an impression in "The Merry Widow," which, by the way, is said to have been the only revival last season which made a sizable profit, has been traveling lately in the Orient, particularly in Japan. Her advent in Tokyo was heralded on the front pages of the newspapers with a photograph, though as the stories were in Japanese it was rather tantalizing for the prima donna to look at them.

He is a well liked young man, this son of a theatrical producer. He has been through the college preparatory school, and to all appearance is one of the well groomed young college youths seen on Broadway, who take only the most correct, dilettante interest in the theater. But he is being pointed by his father for a theatrical career, and already he is beginning to show the business shrewdness and other characteristics of his sire. After being back stage during the evening performance of a show that was considered to be drawing very good audiences the young man, immaculately clad in evening clothes, met an acquaintance in the stage alley as he was on his way to the box office about 9 o'clock.

"Say," he demanded crisply, "have those guys sold me three seats yet?"

## Reid Looking for The Action Pictures

Wallace Reid, Paramount star, just cannot get a quiet picture to appear in. Ever since his fight in "The Birth of a Nation" some years ago scenario writers have been putting in fights in Reid's pictures. There was "The World's Champion," for instance. Reid had to whip Kid McCoy in that picture, and the Rivolt will show this week "The Dictator," in which he fights a whole South American army. True, he has some support in a group of non-descript rebels, but he is the thick of the fighting. He gets out of some tight places, is quite handy with a fist, serenades his lady fair with a flute, and keeps on the move generally in the Richard Harding Davis story.

"I like action parts better than any," explained Reid in commenting on the nature of the work he is called upon to do in his pictures. "The more I have to do the better it suits me. No so-called society drama for me. I crave action, and the scenario writers seem able to give it to me."

Reid's support in "The Dictator" includes Miss Lila Lee, Theodore Kosloff, Russian dancer; Kalla Pasha, a Mack Sennett comedian of the heavy-weight type, who is cast in an appropriate part; Alan Hale, semi-heavy of "One Glorious Day," and Walter Long, heavy actor in "The Sheikh" and "Moran of the Lady Letty," who turn comedians for a spell.

Freddie Butler and Sidney Bracey. "The Dictator" is William Collier's stage success done into a screen play by Walter Woods.

KOLKER AS FILM DIRECTOR. Henry Kolker, who directed the George Arliss production, "Diarrhoe," is staging the new "Madame Kennedy" produced in Rome, where he put on a film spectacle adapted from the F. Marion Crawford novel "Saint Alario." This was made with an all-Italian cast.

In addition to directing Arliss in "Diarrhoe," Mr. Kolker also directed a part of his more recent picture, "The Ruling Passion." A short time ago he returned from Rome, where he put on a film spectacle adapted from the F. Marion Crawford novel "Saint Alario." This was made with an all-Italian cast.



MISS MARJORIE RAMBEAU and WILFRED LYTELL in "The Goldfish"

MAXINE ELLIOTT'S THEATRE



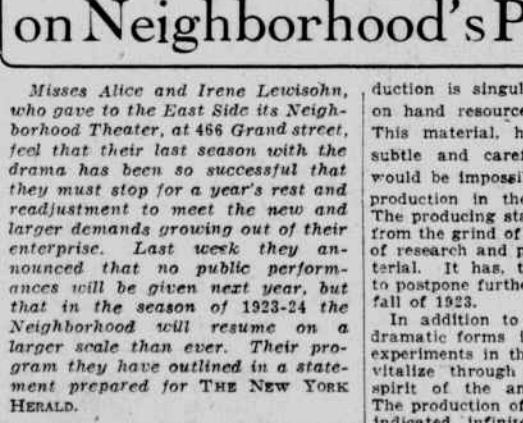
MISS ANN BRONAUGHT in "Abie's Irish Rose"

FULTON



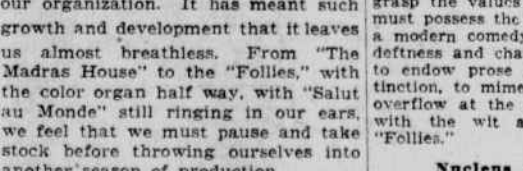
MISS OLIVE OSBORNE in "Ziegfeld Follies"

NEW AMSTERDAM THEATRE



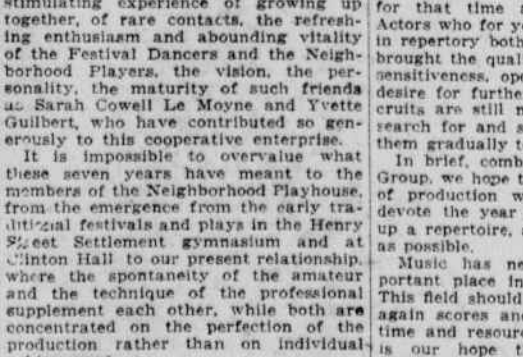
MISS PHOEBE FOSTER and WALLACE EDGINGTON in "Captain Applejack"

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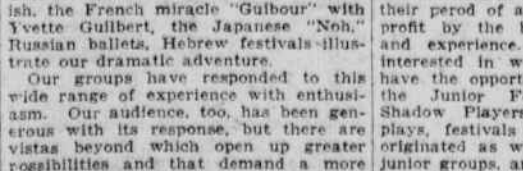
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